

REPERTORIO PER MEDIA BANDA

ERRICO PETRELLA

J O N E

SINFONIA

TRASCRIZIONE DI ALAMIRO GIAMPIERI

Durata di esecuzione: minuti 8,30

127782 Partitura

127783 Parti staccate

G. RICORDI & C.
MILANO

ROMA - NAPOLI - PALERMO - LEIPZIG
PARIS: SOC. ANON. DES ÉDITIONS RICORDI
LONDON: G. RICORDI & Co., (London) Ltd.
NEW YORK: G. RICORDI & Co., Inc.
BUENOS AIRES: RICORDI AMERICANA S. A.
S. PAULO: RICORDI BRASILEIRA

ANNO MCMXLIX

MUSICA
Collezioni

e

21

13

FIRENZE

NAZIONALE CENTRALE

(Printed in Italy)

(Imprimé en Italie)

STRUMENTI A FIATO

METODI E STUDI

FLAUTO

- E.R. 2194 BRICCIARDI. 6 Grandi Studi (dall'Op. 31) (Vinci)
 E.R. 2195 HUGUES. 24 Studi, (dalle Op. 32 e 75) (Veggetti)
 96548 PIAZZA. Metodo
 E.R. 2177 TORCHIO. 10 Studi

DUE FLAUTI

- E.R. 2197 KUHLEAU. 3 Duetti brillanti, Op. 80 (Veggetti)
 E.R. 2198 — 3 Duetti brillanti, Op. 102 (Veggetti)
 E.R. 2196 — 3 Duetti concertanti, Op. 10 (Veggetti)

OBOE

- 96550 MARIANI. Metodo
 E.R. 2199 PRESTINI. Raccolta di Studi.

CLARINETTO

- E.R. 1651 BAERMANN. 12 Esercizi, Op. 30 (Savina)
 E.R. 1202 CAVALLINI. 30 Capricci (Giampieri)
 E.R. 909 D'ELIA. 12 Grandi Studi
 E.R. 2169 GABUCCI. 20 Studi medi
 E.R. 1045 GAMBARO. 21 Capricci (Giampieri)
 E.R. 1780 GIAMPIERI. Studi d'orchestra per Clarinetto e Clarinetto basso. Vol. I
 E.R. 2096 idem, Vol. II
 E.R. 1521 Metodo progressivo. Parte I
 E.R. 1522 idem, Parte II
 E.R. 2183 Raccolta di Esercizi e Studi
 E.R. 2035 LEFÈVRE. Metodo (Giampieri) Vol. I
 E.R. 2036 — Vol. II.
 E.R. 2037 — Vol. III.
 E.R. 2030 — Metodo popolare (Giampieri)
 104332 ORSI. Metodo Popolare
 E.R. 2236 PAGANINI. 14 Capricci - Moto perpetuo (Giampieri)

SAXOFONO

- E.R. 739 CARDONI. Introduzione allo studio
 E.R. 1746 CUNEO. Metodo completo per Saxofono contralto in Mi b.
 96547 ORSI. Metodo popolare

- 120217 SALVIANI. Studi, (dal Metodo per Oboe). Vol. I
 120218 — Vol. II
 120219 — Vol. III
 120220 — Vol. IV

STRUMENTI D'OTTONE

- 127091 BIANCHINI. Metodo popolare (in chiave di violino) per Cornetta - Flicorno soprano - Flicorno contralto (Genis) - Flicorno tenore - Flicorno baritono (Bombardino) - Eufonio - Trombone tenore
 96542 MARIANI. Metodo popolare per Bombardino, Basso Flicorno e Trombone in Si b.
 96538 — Metodo popolare per Clavicorno (o Genis in Mi b.) e Clavicorno in Si b.
 96537 — Metodo popolare per Cornetto e Flicorno
 96540 — Metodo per Bombardone in Fa
 96545 — Metodo per Pistonino in Mi b.
 96549 — Metodo per Trombone basso in Fa
 96544 — Metodo popolare per Corno da caccia
 96539 — Metodo popolare per Bombardone in Mi b.
 96541 — Metodo popolare per Pelittone in Si b. e Contra-Trombone
 96543 — Metodo popolare per Tromba
 E.R. 914 PERETTI. Metodo per Trombone a tiro
 E.R. 644 — Nuova scuola d'insegnamento della Tromba in Si b. Vol. I
 E.R. 645 — Vol. II
 E.R. 751 — Nuova scuola d'insegnamento per Trombone tenore a macchina. Parte I.
 E.R. 752 — Parte II
 109292 ROSSARI. Metodo per Cornetto, Flicorno, Basso Flicorno in Si b., Clavicorno (o Genis in Mi b.). Parte I
 109293 — Parte II
 109294 — Parte III
 109281 — Metodo per Trombone e Bombardino a cilindro in Si b. Parte I.
 109282 — Parte II
 109283 — Parte III

EDIZIONI RICORDI

JONE

Strumentata per Media Banda
da ALAMIRO GIAMPIERI

SINFONIA

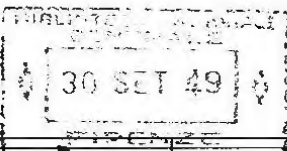
(Durata: minuti 8 1/2)

ESEMPLARE FUORI COMMERCIO
PER LA DISTRIBUZIONE AGLI EFFETTI DI LEGGE

PUBBLICHE ESECUZIONI
È obbligo d'indicare sui programmi per la
Società Autori ed Editori, oltre al nome
dell'Autore, anche il nome del trascrittore
Alamiro Giampieri

ERRICO PETRELLA

Andante sostenuto



CLARINETTI

FLAUTO in DO e OTTAVINO

PICCOLO in MI $\flat$

SOPRANI I. A e B in SI $\flat$

SOPRANI II. A e B in SI $\flat$

SAXOFONI

SOPRANO in SI $\flat$

CONTRALTO in MI $\flat$

TENORE in SI $\flat$

BARITONO in MI $\flat$

2 CORNI in MI $\flat$

2 CORNETTE in SI $\flat$

3 TROMBONI TENORI

FLICORNI

SOPRANINO in MI $\flat$

2 SOPRANI SI $\flat$

3 CONTRALTI in MI $\flat$

TENORE in SI $\flat$

2 BARITONI in SI $\flat$

BASSI GRAVI in FA

CONTRABBASSI in SI $\flat$

TIMPANI

TAMBURO TRIANGOLO

GRAN CASSA e PIATTI

Andante sostenuto

- 127782 -

G. RICORDI & C. Editori - Stampatori MILANO

Tutti i diritti della presente trascrizione sono riservati. - Tous droits de la présente transcription réservés.

(PRINTED IN ITALY)

(IMPRIMÉ EN ITALIE)

Coll. e. n. 13

1 2

Fl.

Cl. P.

I. A. B.

Cl.

II. A. B.

Sop.

Cont.

Ten.

Bar.

SAXOPHONI

Cor.

Crt.

Trbn.

Sopno

Sop.

Cont.

Ten.

Bar.

Bas. g

C. B.

Timp.

Tmb.

G. C. e P.

FLICORNI

1 2

127782

4

Fl.

Cl. P.

I. A. B.

Cl.

II. A. B.

Saxofoni

Sop.

Cont.

Ten.

Bar.

Cor.

Crt.

Trbn.

Sop.^{no}

Sop.

Fl. C. O. R. N. I

Cont.

Ten.

Bar.

Bas. g.

C. B.

Timp.

Tmb.

G. C. e P.

In mancanza del Sax, soprano...

pp *dolciss.*

pp

pp

pp *dolciss.*

pp

4

This musical score page, numbered 5, contains staves for various instruments. The top section, labeled 'SAXOPHONI' on the left, includes staves for Flute (Fl.), Clarinet in E-flat (Cl. P.), Alto Saxophone (I.A.B.), Clarinet (Cl.), Baritone Saxophone (II.A.B.), Soprano Saxophone (Sop.), Contralto Saxophone (Cont.), Tenor Saxophone (Ten.), and Baritone Saxophone (Bar.). The bottom section, labeled 'FLICORNI' on the left, includes staves for Soprano Flute (Sop. no.), Soprano Flute (Sop.), Contralto Flute (Cont.), Tenor Flute (Ten.), Baritone Flute (Bar.), Bass Flute (Bas. g.), and Bass Flute (O.B.). The percussion section at the bottom includes Timpani (Timp.) and Tom-toms (Tmb. G.C. e P.). The score is written in a key with two flats (B-flat and E-flat) and a common time signature. The music features complex rhythmic patterns, including sixteenth and thirty-second notes, and dynamic markings such as *p* (piano) and *f* (forte). The Saxophone section has a prominent melodic line in the Soprano and Contralto parts, while the Flute section provides harmonic support. The percussion section is mostly silent, with some activity in the Tom-toms.

5

Fl.

Cl. P.

I. A. B.

Cl.

II. A. B.

Saxophoni

Sop.

Cont.

Ten.

Bar.

Cor.

Crt.

Trbn.

Sop. no.

Sop.

FLICORNI

Cont.

Ten.

Bar.

Bas. g.

C. B.

Timp.

Tmb.

G. C. e P.

accordato

5

6

Fl.

Cl. P.

I. A. B.

Cl.

II. A. B.

Saxophoni

Sop.

Cont.

Ten.

Bar.

Cor.

Ort.

Trbn.

Sop. no

Sop.

Fl. O. R. N.

Cont.

Ten.

Bar.

Bas. g.

O. B.

Timp.

Tmb.

G. C. e P.

p cresc. gradatamente

p cresc. gradatamente

cresc.

p cresc. gradatamente

cresc.

f

p cresc. gradatamente

cresc.

f

p cresc. gradatamente

1.

cresc. f

p cresc. gradatamente

cresc.

f

cresc. gradatamente

p cresc. gradatamente

1.

p

cresc. gradatamente

p cresc. gradatamente

6

animando

Fl. *mf cresc.* *f cresc.*

Cl. P. *mf cresc.* *f cresc.*

I. A. B. *mf cresc.* *f cresc.*

Cl. *mf cresc.* *f cresc.*

II. A. B. *f cresc.*

Saxophones:

- Sop. *mf cresc.* *f cresc.*
- Cont. *f cresc.*
- Ten. *mf cresc.* *f cresc.*
- Bar. *mf cresc.* *f cresc.*

Cor. *f cresc.*

Crt. *mf cresc.* *f cresc.*

Trbn. *mf cresc.* *f cresc.*

FLICORNI:

- Sop^{no} *mf cresc.* *f cresc.*
- Sop. *mf cresc.* *f cresc.*
- Cont. *mf cresc.* *f cresc.*
- Ten. *f cresc.*
- Bar. *f cresc.*
- Bas. g. *mf cresc.* *f cresc.*
- O. B. *mf cresc.* *f cresc.*
- Timp. *f cresc.*
- Tmb. *f cresc.*
- G. C. e P. *f cresc.*

animando

7 *riprendendo il tempo*

Fl.

Cl. P.

I. A. B.

Cl.

II. A. B.

Saxofoni

Sop.

Cont.

Ten.

Bar.

Cor.

Crt.

Trbn.

FLICORNI

Sop^{ro}

Sop.

Cont.

Ten.

Bar.

Bas. g.

C. B.

Timp.

Tmb.

G. C. e P.

7 *riprendendo il tempo*

127782

Fl. *f dim.*

Cl. P. *f dim.*

I. A. B. *f* *mf dim.* *pp dim.*

Cl. *f* *mf dim.* *pp dim.*

II. A. B. *f* *mf dim.* *pp dim.*

Saxophoni

Sop. *f* *mf*

Cont. *f* *mf*

Ten. *f dim.*

Bar. *f dim.* *pp dim.*

Cor. *f dim.* *pp dim.*

Crt. *f* *mf*

Trbn. *f dim.* *pp dim.*

Fl. Corno

Sop. *f dim.*

Sop. *f dim.*

Cont. *f dim.* *pp* *ppp*

Ten. *f dim.* *pp*

Bar. *f dim.* *pp* *ppp*

Bas. g. *f dim.* *ppp*

O. B. *f dim.* *ppp*

Timp. *f dim.* *ppp*

Tmb. *f dim.* *ppp*

G. C. e P. *f dim.* *ppp*

C. Solo

Allegro

Fl. *p leggero*

Cl. P. *p leggero*

I. A. B. *p leggero*

Cl.

II. A. B. *p*

Saxophoni

Sop. *p leggero*

Cont.

Ten.

Bar.

Cor.

Crt.

Trbn. *p*

Sopra

Sop. *p*

Cont.

Ten.

Bar.

Bas. g. C. B. *p*

Timp.

Tmb. G. C. e P.

Allegro

8

Fl.

Cl. P.

I. A. B.

Cl.

II. A. B.

Sop.

Cont.

Ten.

Bar.

SAXOPHONI

Cor.

Crt.

Trbn.

Sop^{no}

Sop.

Cont.

Ten.

Bar.

Bas. g.

C. B.

Timp.

Tmb.

G. C. e P.

8

[illegible]

10

Fl.
 Ol. P.
 I. A. B.
 Cl.
 II. A. B.
 Saxophoni
 Sop.
 Cont.
 Ten.
 Bar.
 Cor.
 Crt.
 Trbn.
 Sop.^{no}
 Sop.
 Fl.
 Cont.
 Ten.
 Bar.
 Bas. g.
 C. B.
 Timp.
 Tmb.
 G. C. e P.

10
 Tutti

11

Fl. *p cresc.*

Cl. P. *p cresc.*

I. A. B. *p cresc.*

Cl. *p cresc.*

II. A. B. *p cresc.*

Sop. *p cresc.*

Cont. *p cresc.*

Ten. *p cresc.*

Bar. *mf cresc.*

Cor. *cresc.*

Crt. *p cresc.*

Trbn. *p cresc.*

Sop.^{no} *p cresc.*

Sop. *p cresc.*

Cont. *p cresc.*

Ten. *p cresc.*

Bar. *p cresc.*

Bas. g. C.B. *p cresc.*

Timp.

Tmb. G.C. & P.

11

12

Fl.

Ob. P.

I. A. B.

Cl.

II. A. B.

Saxophones:

- Sop.
- Cont.
- Ten.
- Bar.

Cor.

Trt.

Trbn.

FLICORNI:

- Sop.
- Sop.
- Cont.
- Ten.
- Bar.
- Bas. g.
- C. B.

Timp.

Tmb.

G. C. e. P.

12

13

14

Fl.

Cl. P.

I.A.B.

Cl.

II.A.B.

Saxophone Section:

- Sop.
- Cont.
- Ten.
- Bar.

Cor.

Crt.

Trbn.

Fl. C. O. R. N. I. Section:

- Sop^{no}
- Sop.
- Cont.
- Ten.
- Bar.
- Bas. g.
- C.B.
- Timp.
- Tmb.
- G.C. e P.

14

15

Fl.

Cl. P.

I. A. B.

Cl.

II. A. B.

Sop.

Cont.

Ten.

Bar.

Ocr.

Crt.

Trbn.

Sop^{no}

Sop.

Cont.

Ten.

Bar.

Bas. g.

C. B.

Timp.

Tub.

C. C. e. P.

Fl.

Cl. P.

I. A. B.

Cl.

II. A. B.

Saxophones:

Sop.

Cont.

Ten.

Bar.

Cornets:

Cor.

Trbn.

Flutes/Cornets:

Sop.^{no}

Sop.

Cont.

Ten.

Bar.

Bas. g.

O. B.

Timp.

Tub.

G. C. e P.

16

F1.

Cl. P.

I A.B.

Cl.

II A.B.

SAXOPHONI

Sop.

Cont.

Ten.

Bmr.

Cor.

Crt.

Trbn.

FLICORNI

Sop.no

Sop.

Cont.

Ten.

Bar.

Bas g.

C.B.

Timp.

Tmb.

G.C.e P.

16

Fl. I.

Cl. P.

I. A. B.

Cl.

II. A. B.

Saxophoni

Sop.

Cont.

Ten.

Bar.

Cor.

Oboe

Trbn.

Sop. no.

Sop.

Cont.

Ten.

Bar.

Bas. g.

C. B.

Timp.

Tmb.

G. C. e P.

This musical score page, numbered 25, contains staves for various instruments and vocal parts. The instruments are arranged in two main sections: Saxophones (SAXOFONI) and Flutes (FLICORNI).

SAXOFONI Section:

- Fl.** (Flute): Staff 1, mostly rests.
- Cl. P.** (Clarinet in B-flat): Staff 2, mostly rests.
- I. A. B.** (Soprano Saxophone): Staff 3, active melody.
- Cl.** (Clarinet in B-flat): Staff 4, active melody.
- II. A. B.** (Alto Saxophone): Staff 5, active melody.
- Sop.** (Soprano Saxophone): Staff 6, active melody.
- Cont.** (Contralto Saxophone): Staff 7, active melody.
- Ten.** (Tenor Saxophone): Staff 8, mostly rests.
- Bar.** (Baritone Saxophone): Staff 9, mostly rests.

FLICORNI Section:

- Cor.** (Cor Anglais): Staff 10, active melody.
- Ort.** (Oboe): Staff 11, active melody.
- Trbn.** (Trumpet): Staff 12, active melody, marked with "1. 2." indicating a first and second ending.
- Sop^{no}** (Soprano Flute): Staff 13, active melody.
- Sop.** (Soprano Flute): Staff 14, active melody.
- Cont.** (Contralto Flute): Staff 15, mostly rests.
- Ten.** (Tenor Flute): Staff 16, active melody.
- Bar.** (Baritone Flute): Staff 17, active melody.
- Bas. g.** (Bassoon): Staff 18, active melody.
- C. B.** (Cello/Bassoon): Staff 19, active melody.
- Timp.** (Timpani): Staff 20, mostly rests.
- Tmb.** (Tombas): Staff 21, mostly rests.
- G. C. e P.** (Glockenspiel/Percussion): Staff 22, mostly rests.

The score is written in a key signature of two flats (B-flat and E-flat) and a 2/4 time signature. The notation includes various musical symbols such as notes, rests, beams, and dynamic markings.

18 19

Fl.

Cl. P.

I. A. B.

Cl.

II. A. B.

Saxophoni

Sop.

Cont.

Ten.

Bar.

Cor.

Crt.

Trbn.

FLICORNI

Sop^{no}

Sop.

Cont.

Ten.

Bar.

Bas. g.

C. B.

Timp.

Tmb.

G. C. e P.

18 19

Fl.

Cl. P.

I. A. B.

Cl.

II. A. B.

Saxofoni

Sop.

Concl.

Ten.

Bar.

Cor.

Crt.

Trbn.

Sop^{no}

Sop.

FLICORNI

Cont.

Ten.

Bar.

Bas. g.

C. B.

Timp.

Tmb.

G. C. e P.

This page of a musical score, numbered 20, features a large ensemble of instruments and vocal soloists. The score is written in a key with two flats (B-flat and E-flat) and a 4/4 time signature. The instruments are arranged in the following order from top to bottom:

- Fl. (Flute)
- Cl. P. (Clarinet in Piano)
- I. A. B. (First Alto Saxophone)
- Cl. (Clarinet)
- II. A. B. (Second Alto Saxophone)
- Saxophones (Sop., Cont., Ten., Bar.)
- Cor. (Cor Anglais)
- Crt. (Corno)
- Trbn. (Trumpet)
- Sop. no. (Soprano)
- Sop. (Soprano)
- Cont. (Contralto)
- Ten. (Tenor)
- Bar. (Baritone)
- Bas. g. C. B. (Bass)
- Timp. (Timpani)
- Tmb. G. C. e P. (Tombone)

The vocal soloists (Sop. no., Sop., Cont., Ten., Bar.) are grouped together and perform a melodic line. The instrumental parts are more complex, featuring various rhythmic patterns and dynamics. The score is divided into four measures, with the first measure containing the most detailed notation. The page number 20 is printed in a box at the bottom center.

Ottavino

Fl.

Cl. P.

I. A. B.

Cl.

II. A. B.

SAXOFONI

Sop.

Cont.

Ten.

Bar.

Cor.

Ort.

Trbn.

FLICORNI

Sop^{no}

Sop.

Cont.

Ten.

Bar.

Bas. g.

C. B.

Timp.

Tmb.

G. C. e P.

SAXOFONI

Ou.
Cl. P.
I.A.B.
Cl.
II.A.B.

VOCI

Sop.
Cont.
Ten.
Bar.

CORRI

Cor.
Ort.
Trbn.

FILICORNI

Sop.
Sop.
Cont.
Ten.
Bar.
Bas.g.
C.B.
Timp.
Tmb.
G.C.e P.

21

p cresc.
p cresc.
p cresc.
cresc.
p
p cresc.
p cresc.
p cresc.
p
cresc.
cresc.
cresc.
p
(senza cresc.)
(senza cresc.)

This musical score page, numbered 31, contains staves for various instruments and voices. The woodwind section includes Oboe (Ott.), Clarinet in C (Cl. P.), Clarinet in Bb (I.A.B.), Clarinet (Cl.), and Bassoon (II.A.B.). The saxophone section, labeled "SAXOFONI", includes Soprano (Sop.), Contralto (Cont.), Tenor (Ten.), and Baritone (Bar.). The brass section includes Cor Anglais (Cor.), Oboe d'Amore (Ott.), Trumpet (Trbu.), and Trombone (Tbn.). The string section, labeled "F.LICORNI", includes Soprano (Sop.^{no}), Soprano (Sop.), Contralto (Cont.), Tenor (Ten.), Baritone (Bar.), Bass (Bas. g.), and Cello (C.B.). The percussion section includes Timpani (Timp.) and Snare Drum (Tmb. G. C. e. r.). The score is written in 4/4 time and features a variety of musical notations, including eighth and sixteenth notes, rests, and dynamic markings.

22

23

Ott.

Cl. P.

I. A. B.

Cl.

II. A. B.

Saxophoni

Sop.

Cont.

Ten.

Bar.

Cor.

Crt.

Trbn.

Flicorni

Sop^{no}

Sop.

Cont.

Ten.

Bar.

Bas. g.

C. B.

Tim.

Tmb.

G. C. e P.

23

The musical score is written for a large ensemble. The top section includes Oboe (Ott.), Clarinet in C (Cl. P.), Clarinet in Bb (Cl.), and Bassoon (II. A. B.). Below these are the Saxophones: Soprano (Sop.), Contralto (Cont.), Tenor (Ten.), and Baritone (Bar.). The Brass section consists of Cor Anglais (Cor.), Trumpets (Crt.), and Trombones (Trbn.). The bottom section features the Flutes (Flicorni) in Soprano (Sop^{no}), Soprano (Sop.), Contralto (Cont.), Tenor (Ten.), and Baritone (Bar.) parts. The string section includes Basses (Bas. g.), Cellos (C. B.), Timpani (Tim.), and Trombones (Tmb.). The score is marked with dynamics such as *ff* (fortissimo) and *p* (piano). A rehearsal mark '23' is present at the top right and bottom right of the page.

[illegible]

24

Allegro

Fl. *p leggero*

Ol. P. *p leggero*

I. A. B. *p leggero*

Cl.

II. A. B. *p*

Sop. *p leggero*

Cont.

Ten.

Bar.

Cor.

Crt.

Trbn. *p*

Sop^{no}

Sop.

Cont.

Ten.

Bar.

Bas. g. *p*

C. B.

Timp.

Tmb. G. C. e P.

24 Allegro

Fl.

Cl. P.

I. A. B.

Cl.

II. A. B.

Saxophones

Sop.

Cont.

Ten.

Bar.

Cor.

Crt.

Trbn.

Sop.^{no}

Sop.

Cont.

Licorini

Ten.

Bar.

Bas. g.

C.B.

Timp.

Tmb.

G.C. e P.

26

Fl.

Cl. P.

I. A. B.

Cl.

II. A. B.

Saxofoni

Sop.

Cont.

Ten.

Bar.

Cor.

Ort.

Trbn.

Sop. no.

Sop.

Cont.

Flicorni

Ten.

Bar.

Bas. g.

O. B.

Timp.

Tmb.

G. C. e P.

cresc.

p

cresc.

p

cresc.

p

cresc.

p

p cresc.

1.

p cresc.

p

p

26

27

Fl.

Ob.

B.

Cl.

H.A.B.

Sax.

Trbn.

Tbn.

Tub.

P.

Sop.

Alto

Ten.

B.

28

Butti

28

Fl. *p cresc.*

Cl. P. *p cresc.*

I. A. B. *p cresc.*

Cl. *p*

II. A. B. *p cresc.*

Saxophone Section:

- Sop. *p cresc.*
- Cont. *p cresc.*
- Ten. *p cresc.*
- Bar. *mf cresc.*

Cor. *p cresc.*

Crt. *p cresc.*

Trbn. *p cresc.*

FLICORNI Section:

- Sop. no. *p cresc.*
- Sop. *p cresc.*
- Cont. *p cresc.*
- Ten. *p cresc.*
- Bar. *p cresc.*
- Bas. g. *p cresc.*
- C.B. *p cresc.*

Timp.

Tmb.

G.C. & P.

28

This musical score is for a large orchestra and vocal ensemble. The page is numbered 29 in the top left and 41 in the top right. The score is written for the following instruments and voices:

- Fl.** (Flute)
- Cl. P.** (Clarinet in E-flat)
- I. A. B.** (First Alto Saxophone)
- Cl.** (Clarinet in B-flat)
- II. A. B.** (Second Alto Saxophone)
- Saxophoni** (Saxophone section, including Soprano, Contralto, Tenor, and Baritone parts)
- Cor.** (Cor Anglais)
- Crt.** (Corno)
- Trbn.** (Trumpet)
- Sop. No.** (Soprano No. 1)
- Sop.** (Soprano)
- Fl. C. B.** (Flute in C, Bass)
- Cont.** (Contralto)
- Ten.** (Tenor)
- Bar.** (Baritone)
- Bas. g.** (Bass)
- C. B.** (Corno in Bass)
- Timp.** (Timpani)
- Tmb.** (Trombone)
- G. C. e P.** (Glockenspiel and Percussion)

The score is written in 4/4 time and features a key signature of one flat (B-flat). The music is characterized by a strong rhythmic drive, with many notes beamed together in eighth and sixteenth notes. The woodwinds and brass sections play a prominent role, often with sustained notes and rhythmic patterns. The vocal parts are primarily in the lower register, with some higher notes in the Soprano parts. The percussion section provides a steady beat and rhythmic accents throughout the piece.

30

31

Fl.

Cl. P.

I. A. B.

Cl.

II. A. B.

Sop.

Cont.

Ten.

Bar.

SAXOPHONI

Cor.

Ort.

Trbn.

Sop^{no}

Sop.

Cont.

Ten.

Bar.

Bas. g.

C. B.

Timp.

Tmb.

G. C. e P.

p stacc.

p stacc.

1:2

p stacc.

31

Fl.

Cl. P.

I. A. B.

Cl.

II. A. B.

Saxofoni

Sop.

Cont.

Ten.

Bar.

Cor.

Ort.

Trbn. 1.º 2.º

Sop. no

Sop.

Fl. Corni

Cont.

Ten.

Bar.

Bas. g.

O. B.

Timp.

Tmb.

G. C. e P.

33

Fl.

Cl. P.

I.A.B.

Cl.

II.A.B.

Saxophones

Sop.

Cont.

Ten.

Bar.

Cor.

Ort.

Trbn.

Sop. no.

Sop.

Cont.

F. L. C. O. R. N. I.

Ten.

Bar.

Bas. g.

C. B.

Timp.

Tmb.

G. C. e P.

33

Fl.

Cl. P.

I. A. B.

Cl.

II. A. B.

Saxophones

Sop.

Cont.

Ten.

Bar.

Cor.

Crt.

Trbn.

Flutes

Sop. No.

Sop.

Cont.

Ten.

Bar.

Bas. g.

C. B.

Timp.

Tmb.

G. C. & P.

34

Ottavino

Fl.

Cl. P.

I. A. B.

Cl.

II. A. B.

Saxofoni

Sop.

Cont.

Ten.

Bar.

Cor.

Ort.

Trbn.

Flicorni

Sop. no

Sop.

Cont.

Ten.

Bar.

Bas. g.

C. B.

Timp.

Tmb.

G. C. e P.

pp stacc.

34

Ott.
 Cl. P.
 I. A. B.
 Cl.
 II. A. B.
 Saxophones:
 Sop.
 Cont.
 Ten.
 Bar.
 Cor.
 Crn.
 Trbn.
 Flutes:
 Sop. no.
 Sop.
 Cont.
 Ten.
 Bar.
 Bas. g.
 C. B.
 Timp.
 Tmb.
 G. C. e P.

The score is written for a large ensemble. The woodwind section includes Oboe (Ott.), Clarinet in E-flat (Cl. P.), Flute I (I. A. B.), Clarinet in B-flat (Cl.), Flute II (II. A. B.), and a Saxophone section with Soprano, Contralto, Tenor, and Baritone parts. The brass section consists of Cor Anglais (Cor.), Cornet (Crn.), Trumpet (Trbn.), and Horn (Horn). The string section includes Violin I (I. A. B.), Violin II (II. A. B.), Viola (Vcl.), Violoncello (C. B.), and Double Bass (Bas. g.). The percussion section includes Timpani (Timp.) and Tom-toms (Tmb.). The vocal section includes Soprano (Sop.), Contralto (Cont.), Tenor (Ten.), and Baritone (Bar.). The score is in 4/4 time and features a key signature of one sharp (F#).

[35]

Ott.

Cl. P.

I.A.B.

Cl.

II.A.B.

Sop.

Cont.

Ten.

Bass.

Corn.

Ort.

Trbn.

Soprano

Sop.

Cont.

Ten.

Bar.

Bass.

G.C.e.P.

Timp.

Tmb.

G.C.e.P.

p cresc.

p cresc.

p cresc.

cresc.

cresc.

p cresc.

cresc.

p cresc.

cresc.

(senza cresc.)

c. sola (senza cresc.)

[36]

127782

36

Ott. *p cresc. gradatamente*

Cl. P. *p cresc. gradatamente*

I.A.B. *p cresc. gradatamente*

Cl. *p cresc. gradatamente*

II.A.B. *p cresc. gradatamente*

Saxophones:

- Sop. *p cresc. gradatamente*
- Cont. *p cresc. gradatamente*
- Ten. *p cresc. gradatamente*
- Bar. *p cresc. gradatamente*

Cor. *p cresc. gradatamente*

Crt. *p cresc. gradatamente*

Trbn. *p cresc. gradatamente*

Licorini:

- Sop.^{no} *p cresc. gradatamente*
- Sop. *p cresc. gradatamente*
- Cont. *p cresc. gradatamente*
- Ten. *p cresc. gradatamente*
- Bar. *p cresc. gradatamente*
- Bas. g. *p cresc. gradatamente*
- C.B. *p cresc. gradatamente*

Timp. *p cresc. gradatamente*

Tmb. *p cresc. gradatamente*

G.C. e P. *p cresc. gradatamente*

36

Tutti

37 *Energico più mosso*

SAXOFONI

Ott.
Cl. P.
I. A. B.
Cl.
II. A. B.

VOCI

Sop.
Cont.
Ten.
Bar.

TRUCCHE

Cor.
Crt.
Trbn.

FLICORNI

Sop.
Sop.
Cont.
Ten.
Bar.
Bas. g.
C. B.
Timp.
Tmb.
G. C. e P.

[illegible]

Ott.
 Cl. P.
 I. A. B.
 Cl.
 II. A. B.
 Saxophoni
 Sop.
 Cont.
 Ten.
 Bar.
 Cor.
 Crt.
 Trbn.
 Sop.^{no}
 Sop.
 Flicorini
 Cont.
 Ten.
 Bar.
 Bas. g.
 C. B.
 Timp.
 Tmb.
 G. C. e P.

[illegible]

40

Ott.

Cl. P.

I.A.B.

Cl.

II.A.B.

Saxofoni

Sop.

Cont.

Ten.

Bar.

Cor.

Crt.

Trbn.

Flicorni

Sop^{no}

Sop.

Cont.

Ten.

Bar.

Bas. g.

C.B.

Timp.

Tmb.

G.C. e P.

40

2641805 P

127782

ESEMPLARE FUORI COMMERCIO

PER LA DISTRIBUZIONE AGLI EFFETTI DI LEGGE

Calpo

P. BONA
METODO COMPLETO
PER LA DIVISIONE

NUOVA EDIZIONE RIVEDUTA
E PRECEDUTA DA UNA BREVE GRAMMATICA MUSICALE

PER CURA DI

CARLO PEDRON

122828

EDIZIONI RICORDI
MILANO

REPERTORIO PER MEDIA BANDA

SINFONIE

- | | |
|----------|-------------------------------------|
| Bellini | NORMA (Giampieri) |
| | 127780 Partitura |
| | 127781 Parti staccate |
| Petrella | JONE (Giampieri) |
| | 127782 Partitura |
| | 127783 Parti staccate |
| Rossini | IL BARBIERE DI SIVIGLIA (Giampieri) |
| | 127784 Partitura |
| | 127785 Parti staccate |
| — | LA CENERENTOLA (Bruscalupi) |
| | 127814 Partitura |
| | 127815 Parti staccate |
| — | TANCREDI (Giampieri) |
| | 127786 Partitura |
| | 127787 Parti staccate |
| — | IL VIAGGIO A REIMS (Giampieri) |
| | 127788 Partitura |
| | 127789 Parti staccate |
| Verdi | GIOVANNA D'ARCO (Peroni) |
| | 125390 Partitura |
| | 125391 Parti staccate |
| — | NABUCCO (Pennacchio) |
| | 127816 Partitura |
| | 127817 Parti staccate |
| — | I VESPRI SICILIANI (Pennacchio) |
| | 127821 Partitura |
| | 127822 Parti staccate |

FANTASIE

- | | |
|-----------|--|
| Boito | MEFISTOFELE (Giampieri) |
| | 127740 Partitura |
| | 127741 Parti staccate |
| Donizetti | LA FAVORITA, Sunto del 4° Atto (Giampieri) |
| | 127776 Partitura |
| | 127777 Parti staccate |

- | | |
|---------|-------------------------------|
| Puccini | MADAMA BUTTERFLY (Giampieri) |
| | 127742 Partitura |
| | 127743 Parti staccate |
| — | TOSCA (Bruscalupi) |
| | 127812 Partitura |
| | 127813 Parti staccate |
| — | TURANDOT (Giampieri) |
| | 127746 Partitura |
| | 127747 Parti staccate |
| Verdi | LA FORZA DEL DESTINO (Peroni) |
| | 125388 Partitura |
| | 125389 Parti staccate |
| — | RIGOLETTO (Giampieri) |
| | 127790 Partitura |
| | 127791 Parti staccate |
| — | LA TRAVIATA (Giampieri) |
| | 127792 Partitura |
| | 127793 Parti staccate |

PEZZI VARI

- | | |
|----------|---|
| Costa | GROTTA AZZURRA, Marcia trionfale, su celebri canzoni napoletane (Giampieri) |
| | 125167 Partitura |
| | 125168 Parti staccate |
| — | RAPSODIA VESUVIANA, su celebri canzoni napoletane (Giampieri) |
| | 125124 Partitura |
| | 125125 Parti staccate |
| NoVARO | INNO DI MAMELI (Giampieri) |
| | 126841 Partitura |
| | 126842 Parti staccate |
| Olivieri | INNO DI GARIBALDI (Giampieri) |
| | 126843 Partitura |
| | 126844 Parti staccate |
| Schubert | TRITTICO (Serenata — Momento musicale — Incompiuta) (Giampieri) |
| | 127778 Partitura |
| | 127779 Parti staccate |

EDIZIONI RICORDI